

actions, let us take that which is most common, and can be most easily observed,—laughter. The subject of laughter has often received serious discussion, but has never been exhausted. Watch yourself when some cause of mirth arises. Imagine hearing Mrs. Partington say "Oh, I do love to go to church and hear a populous minister dispense with the Gospel!" Such a remark usually makes a sudden effect upon us. It takes us, as Sam Lawson said, "right where we live." While laughter is different in each human being, yet it is true in every case that in proportion to the genuineness of the humor the centre of the body is always active through the taking of more breath than usual, while the throat, the muscles of the pharynx, and the back of the tongue become passive simultaneously with its reception.

When a person has food in the mouth, if laughter be suddenly excited he will sometimes have a fit of coughing. Why is this?

It is, of course, implied here that the laugh is genuine. There are many pretended or polite laughs which lack these primary characteristics. In general, they are present in proportion to the sincerity of the mirth. Mock laughter directly violates these conditions. There is no additional amount of breath drawn into the lungs and no spontaneous co-ordinate passivity of the tone passage. Such things prove the truth of the law as much as observation of the positive elements in genuine laughter.

Again, if we give careful attention to a little child sobbing, or to any example of an involuntary expression of extreme pain, we find that there is great agitation in the middle of the body, while the lower jaw and tongue are more or less relaxed, and the tone passage, and even the mouth are open.

3. When we compare agreeable and disagreeable voices we find that the pleasing ones always have this

primary condition, while unpleasant tones violate this fundamental principle. Voices also which are produced with ease have this characteristic, while those which are labored do not obey this natural law.

If the student will make as agreeable a tone as possible, and then follow it with one that is displeasing, he will discover that he has reversed these conditions. In the latter case there is likely to be not only constriction in the tone passage but also in the muscles controlling the breath. At any rate, there will not be found that sympathetic co-operation between the elastic activity in the middle of the body and the relaxation of the throat.

4. Again, if we endeavor to throw the voice to some distance—across a river for example—such conditions will be accentuated. When present there will be a normal and easy use of the voice; whenever absent—that is, whenever there is constriction of the throat or lack of breath in the middle of the body—there will be a failure to project the tone easily and sympathetically.

5. If we observe some of the most common faults of voice, such as throatiness or nasality, we always find some violation of this fundamental principle or condition.

In general, in all faults of emission of tone there is some constriction in the tone passage where there should be passivity. In the middle of the body there is a lack of that sympathetic, full expansion characteristic of normal tone production, and that corresponding responsive or co-ordinate passivity simultaneously present in the pharynx.

6. Next, observe such an abnormal use of the voice as that of preachers or speakers who suffer from congestion of the pharynx or from nervous weariness after speaking. Such persons have constrictions of the muscles of the tone passage and especially those in the region of the back of the tongue. They have either a lack of breath, or they breathe too seldom, or at the top of the lungs,

or in some way constrict the natural action of the respiratory muscles, or fail to co-ordinate voice breathing with life breathing. In a great number of cases, — in fact, in all the many I have undertaken, — where there was patience and perseverance, such sore throats have been corrected by establishing the fundamental conditions of tone production.

7. If we turn to such persons as teachers who use the voice continually for any length of time, we notice that those who are nervous or worried at the close of their day's work, those inclined to break down from nervous exhaustion, and especially those who suffer from sore throats, are the ones where this fundamental condition is absent or perverted. By re-establishing this, the health of teachers and the qualities of their voices are greatly improved. They will speak with greater ease and pleasure to themselves and to those who are compelled to listen.

8. Observe carefully the use of the voice by ladies in society, during their calls. Those who are nervous and weary after a number of such interviews will be found to speak with a small amount of breath, without normal activity in the middle of the body or the right simultaneous relaxation of the tone passage. Frequently the voice is softened by lessening or wasting of breath, causing affected tones.

9. If we consider only superficially the most extreme abnormal uses of the voice, such as stammering, this principle will be found violated in some way, although the violations may be varied and peculiar. There is a constriction and failure to separate the vocal organs immediately before speech. The stammerer often seems to endeavor to make consonants without tone conditions or preliminary separation of the organs which are so necessary to accomplish the sudden stroke and

instantaneous recoil, and in every instance I have found abnormal conditions of breathing.

The first steps for the correction of stammering must be the centralizing of the breath, and the establishment of co-ordination. Of course, these will not be sufficient; in the majority of cases long and patient practice is necessary to establish other co-ordinations, since still more complex perversions of vocal conditions will be found requiring patient and careful training.

Nor is voice culture valuable only for correcting defects in speech in order to render it more pleasant to the ear. By training the voices and developing right conditions in persons suffering from general ill health — particularly in those who have some trouble with the respiratory mechanism — the health has been marvelously improved in a short time. In many such cases discouraged students looking forward to ultimate failure have been so greatly helped physically that wonderful results have been accomplished.

10. We have seen, however, that some people in a situation of danger demanding a sudden shout of warning, are unable to use the voice. In such cases the primary effects of extreme surprise are the direct reverse of the conditions observable in the majority of people. The throat shuts and cramps. The breathing becomes spasmodic or almost suspended. Such a person is unable to shout even to save a life, because he is so frightened or excited that the normal co-ordinations of the nervous system do not follow. One in whom these conditions are established is normal; one who lacks such a response is hysterical. The body of a normal person sympathetically expands, all his faculties and powers awaken. That of the second is abnormal and constricted, and the nervous system becomes so perverted that the action of the faculties is totally deranged.

As some confirmation of this I have found that those speakers who become frightened or who are over-conscious and worried about whether they are to speak well or not are more liable to abnormal voice conditions. The person with confidence is likely to have better control of his voice.

This responsive co-ordination implies self-control. Emotion not regulated nor controlled may have the opposite effect. The lack of normal control over the emotions may be the cause of upsetting this well-nigh universal condition of tone.

Since the hypothesis has explained the nature of per-versions and furnished a basis for such exercises as will correct them, it is sufficiently established to be regarded as a principle governing the right use of the voice.

IV. APPLICATION OF THE PRINCIPLE.

Having found the fundamental condition and discovered that it is always present in exact proportion to the correct use, and absent or violated in all faulty use of the voice, it can be seen at once that by adopting some simple exercise that will emphasize these co-ordinate actions naturally we shall have something that will improve the voice.

Accordingly, take some word or phrase involving surprise or exultation such as "The sea!" from the first of the following passages, or "Hark" or "Arise" from the second. By putting ourselves imaginatively in the situation of the retreating ten thousand when they first discovered the sea and knew that their homes were somewhere in the midst, we can observe these conditions, and even accentuate them. In observing these we have what I will venture to call a study, and in the repeated practice of it, accentuating easily and normally the

Exercise I.
Primary Responses — I.

SOME PRIMARY PRINCIPLES

co-ordinate responsive actions, we have a technical exercise.

"The sea! the sea!" was the joyous cry of the Greeks on discovering from a height the distant sea. They knew that their wanderings over snow-clad mountains and among savage tribes had not been in vain. Those blue waters washed the shores of their long-sought home.

Hark, Hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes;
With every thing that pretty bin,
My lady sweet, arise;
Arise, arise!

From "Cymbeline"

Shakespeare.

II. VOICE AND BODY

If we return to the first exclamation above and observe further the effect of surprise, we find that this co-ordination of the tone passage and the diaphragm is not the only one concerned in establishing conditions of voice. Simultaneously with this, the reception of the impression causes an expansion of the chest and elevation of the body. In extreme surprise practically all the muscles of the body are affected; hence in any exclamation involving surprise the spontaneous preparation for tone consists not only in the simultaneous taking of breath and opening of the throat, but also in certain responsive actions of the body. In receiving any extreme impression the face kindles, the whole torso sympathetically expands, the body becomes more erect, and nearly all the muscles more or less change their condition.

Do these actions or conditions of the body in any way affect the tone? Are they merely accidental or are they

essential? Most persons regard them as of no importance, as purely accidental and extraneous, but even a small amount of observation will show that they are of fundamental importance.

This sympathetic union of all the conditions of the body and the voice, though a fundamental step, is yet one of the most neglected of all in vocal training. It has been the least understood or observed.

Many teachers of song contend that a singer cannot act. This view is probably due to the fact that action has been taught mechanically and superficially, or as a mere matter of gesture.

Careful observation will show that actions of the body, when spontaneous or truly expressive, normally establish conditions of tone. Especially does that diffusion of feeling through the body, always associated with genuine emotion, marvelously affect the voice. This diffusion may render the muscles firm almost as a rock, or soft almost as cotton. Such modulation of the muscular conditions of the body is one important source of the enrichment, modulation, or variation of the sympathetic vibration of tone.

A few examples will prove this. If we make the muscles of the hands, arms, or face as rigid as possible, we find that the tone will correspond. It becomes hard when the muscles are hard. By relaxing the muscles we change at once the quality of the tone. If one will constrict the face as expressive of great antagonism, and then try to make a soft and gentle tone, he will observe the artificiality of such a condition. The voice and face are mocking each other; they are certainly not in sympathetic unity. If, however, he will laugh genuinely and heartily, and while doing so will draw down the corners of the mouth, he can observe at once what it is that makes a mock laugh.

Again, if a person will make the best tone he can, and while preserving the conditions as far as possible, draw down the outer corners of the nostrils, he will discover a surprising effect upon his tone. It is impossible for anyone to constrict the nostrils and not make the tone nasal, as a direct result. There are certain local constrictions in the body, causing co-ordinate obstructions in the tone passage, and consequently many of the abnormal qualities.

There are many other tests of the influence of the body upon the voice. Note that in expressing great excitement the body must show the effect of the emotion or it can hardly affect the tone.

Observe the difference of the body in the expression of joy and sorrow, of hate and tenderness, in anger and love. In every instance, in the genuine expression of feeling by the voice, a certain condition is established in the body before the utterance of words.

From these illustrations we can see that it is necessary to study responses of the body in order to understand and develop right responses of the voice. Man's mind, body, and voice act together in expression. The mere local co-ordination, which seems and is absolutely necessary, is true as far as it goes, but we must go deeper and realize that many of the primary conditions of the voice as well as its modulations arise from the expressive actions of the body.

A direct method of testing the response of the body and voice to the actions of the mind is to render genuinely two short passages widely contrasted, or some sudden transition, noting the difference in the actions and conditions of the body and the effect upon the voice. When genuinely realized and assimilated almost every phrase has a specific response of the body causing voice conditions.

Exercise 2.
Correlation of
Voice and
Body—I.

Charge! Chester, charge! On! Stanley, on!
Were the last words of Marmion.
From "Marmion" Scott.

Come! let us go a-maying
As in the Long-Ago.
W. E. Henley.

They are slaves who dare not be
In the right with two or three.
From "Stanzas on Freedom" James Russell Lowell.

The mastery, therefore, of the right use of the voice implies some study of the function of the different parts of the body in pantomimic expression.

The first expression of life is expansion. Almost every student in beginning the development of his voice is tempted to make too much effort. In nearly all cases this will be misplaced. He will especially tend to accentuate contraction, with little or no sympathetic expansion. Resolution and earnestness will normally cause expansion, for at first the contraction is simply an added expression of control. To begin with contraction violates nature's primary law.

The first effort accordingly must be to stimulate activity in the extensor muscles. The student must realize that any awakening of his imagination and feeling, any genuine quickening of his interest, must first cause sympathetic expansion, especially of his torso. It must also kindle his face and increase the pulsation of life through his whole body. Imagination and emotion, when natural, first affect the muscles concerned in the sympathetic and harmonious activity or expansion of the body.

The whole torso must be expanded. This gives room for free action of the lungs and diaphragm. It also establishes the primary condition for normal sympathetic vibration. Thought, imagination, and emotion attune the whole body as the sounding board of the voice, and this work is initiated by a harmonious expansion and a certain unity of all parts of the body.

Observe that the voice may be apparently softened by manipulation, but a mechanical mode of breathing, or a fixing of the throat is only a trick and is not only useless and affected, but interferes with nature's rhythm and is injurious to health. All true expression must be spontaneous. Artificial work is one reason why ordinary elocutionary training is considered injurious to success on the stage, and is offensive to every lover of genuine and natural dramatic or oratoric expression.

An expression of the body may consist of unconscious bearings caused by habitual emotional conditions. These are frequently the direct reason for perversions of tone. It is not only necessary to go deep into the psychological cause of these but also to give attention to their effects upon the permanent actions of the body.

Such habits must be corrected by direct exercises perseveringly practiced before the voice will permanently improve. In all adequate training of the voice the body must be studied and normal conditions developed.

As an illustration of the relation of the voice to the action and expression of the body, note that there is an important difference between acting in opera and in drama. In the former the conditions are more pronounced. Hence, there are a greater number of attitudes than in the latter. The singer must not make any gestures; but any genuine study of action must recognize the fact that attitudes are far more important than these. The positions express conditions, while the motions show more transitory emotions.

From all this it is evident that it is necessary in a broad, all-around study of the human voice to consider carefully the relations of the body to the voice. First, the student should become conscious of the intimate relations of the two.

Of course the importance of the influence of body upon

voice may be overestimated. Delsarte and his pupil, Steele Mackaye, held that when the action of the body was correct the voice would necessarily be properly produced. While the effect of the body upon the voice is really great this is going too far. There must necessarily be a direct study of the actions of the primary conditions of the voice and the development of the parts which respond and become co-ordinated in the establishment of conditions. But as soon as the voice begins to be normally produced, we discover the influence of the body and here meet with another co-ordination.

In getting control of the primary conditions of voice it is a helpful, if not necessary, exercise to render passages full of earnestness and excitement or of different emotions, realizing every idea and situation so intensely as to awaken imagination and feeling sufficiently to affect the body as a whole as well as to establish the right conditions of breathing and the tone passage. The student, abandoning himself to the situation, must allow his body to be expanded, elevated, and lifted by the feeling, and permit it to respond to the emotion and establish voice conditions.

Come, shoulder to shoulder ere the world grows older!
Help lies in nought but thee and me;
Hope is before us, the long years that bore us
Bore leaders more than men may be.

Come, shoulder to shoulder ere earth grows older!
The Cause spreads over land and sea;
Now the world shaketh, and fear awaketh,
And joy at last for thee and me.

From "The Voice of Toll"

William Morris.

Hark, hark! — Who calleth the maiden Morn
From her sleep in the woods and the stubble corn?
The horn, — the horn!

The merry, sweet ring of the hunter's horn.
"The Hunter's Song"

Barry Cornwall.

Aside from the direct effect of emotion upon the body or the co-ordination of the action of the body with the respiratory and primary conditions of voice, conditions of health and strength greatly influence tone. Whenever the health is good the voice is likely to be strong. When the body is weak the tone is weak. It is well known that the voice is the most accurate indicator of the conditions of the sympathetic nervous system. The least cold at once influences its quality, and bodily weariness is immediately apparent in the voice.

Health will not correct certain faults of voice, such as throatiness, nasality, or hardness, but the physical condition greatly affects the strength of tone.

There should be no vocal training without a careful examination as to health. Poor health has great power to hinder the effects of vocal exercises. Its improvement will not necessarily train the voice but will make it stronger and establish primary conditions. The trainer of the voice must be sure that the pupil as far as possible, has normal conditions of vitality upon which to build. Vocal training may be the very thing needed for the development of the strength of students, but conditions of health should always be regarded. At times, different exercises should be given, greater patience exercised, and occasionally students must be given recuperative exercises in the early morning and evening, such as will develop the breathing and co-operate with the development of the voice through that of the body.

III. VOICE AND MIND

In observing the relation of the voice to the body we have found an additional key to the mysteries of tone production. We have, however, not gone deep enough,

and must search for a still better explanation of voice conditions.

How are primary conditions of tone, even those already discussed, the co-ordination of pharynx and breathing and of the various parts of the body established for tone production? It is impossible to accomplish this by mere will. In such an extreme surprise as the one to which our primary observations have been directed, conscious and deliberate choice is not possible. There is evidently an involuntary or spontaneous union of many elements, muscles, and organs. There are many other co-ordinations aside from those already observed. How are all these complex parts brought into unity of functioning? There can be but one answer: by the impulses of thinking and feeling.

Extreme surprise establishes innumerable conditions for tone by direct response of all the organs concerned to the impression received. In proportion to the vividness and intensity of the impression will the conditions of the voice be more pronounced.

I. THE CLOSE RELATIONS OF VOICE TO MIND.

In an exclamation, or the expression of surprise, we find more than a co-ordination between breathing and tone, — a more important one than that between the voice and the body. We cannot produce satisfactorily, by a mere act of will, even with the utmost care, the conditions for tone established spontaneously and in right unity by direct action of imagination and feeling.

If we endeavor to make the tone by will, there will always follow certain extra and unnecessary efforts in the respiratory muscles or in the tone passage, some endeavor to pull the mouth open, which will cause constriction of the harmonious vibrations of the voice. We can hardly establish true vocal conditions by mere

volitional effort. Complex unity of responsive activity and conditions results only from a deeper co-ordination of the conscious and subconscious, the voluntary and involuntary elements of our being, and co-ordinate responses of all the parts of the body to these mental and emotional activities.

Any serious study of stammering, for example, will prove how easy and how disastrous is any displacement of these primary co-ordinations. This book endeavors to show that all right use of the voice depends upon certain co-ordinate conditions of different parts established by the normal action of thought and feeling. All misuse of the voice is caused by some kind of interference with these co-ordinations. This lack of co-ordination may exist between thought and imagination or thought and feeling, and between psychological and bodily actions as well as a failure of the two parts simultaneously and harmoniously to respond to the mental action.

Vocal training at the present time is almost universally regarded as a mechanical process. It is often called voice "building." Teachers in singing usually prescribe a series of exercises consisting of scales and simple musical phrases. No hint is given that these mean anything. Many books of this kind are published. There seems to be an idea that in the mere producing of a certain succession of notes there resides some power to develop the voice. Certain teachers make suggestions regarding breathing and give a few points on the vocal mechanism, or recommend students to read some book on physiology; but rarely explain or even refer to any principles underlying their own exercises. Who has ever heard anything said regarding the connection of tone with the mind?

In the practice of exercises by students themselves we find still less thought as to the relation of mind to

tone. Their work is nearly always perfunctory and mechanical. Those who are faithful obey their masters and labor on for years with a few exercises to attune their instruments, and occasionally catch a glimpse of their teacher's aim. The majority of such students, though beginning with great enthusiasm, lose confidence in their own power and in the possibilities of song as a mode of expression, and often forsake the art entirely.

In my view the fault is chiefly found in the method. It is not always that students are impatient, but the mechanical character of the practice represses their enthusiasm, does not lead them to feel any connection between their ideals and dreams and the work they are doing. A true method would awaken consciousness, not merely of voice but of mind and body. Real training of any kind belongs to the whole man.

If the art of singing is mechanical, what can be said of recitation, acting, and even of public reading? These are not only artificial, but in most cases the nature and importance of the principles upon which vocal utterance is founded are completely ignored. The mechanical character of elocution is too well-known to need discussion, and one of our leading critics said of the imperfections of one of our prominent actors: "Where can he go to get assistance?"

To some it may seem trivial to discuss the intimacy between mind and voice, since it is so elemental and seems something that can always be taken for granted; but the universal overlooking of true principles in training and the radical departure which is advocated in this book make it necessary to mention a few examples showing the close connection between voice and mind.

1. Note one of the most familiar instances: Anger and antagonism constrict the voice and tend to make it

throaty and disagreeable. Sympathy and tenderness, on the other hand, make it softer and richer in vibration and more pleasing to the ear. Joy usually makes the voice purer and not only causes expansion of the body but increases sympathetic retention of the breath thus producing a corresponding openness of the throat and freedom of tone.

2. A lack of proper control over emotion is always associated with the absence or wrong use of primary conditions of tone. The many perverted speech melodies, such as the so-called "ministerial tunes," are due to some peculiar attitude of mind, to lack of control over emotion, or some abnormal mental condition. Wrong speech tunes, whether the nasal whine or the extreme ranting or the pathetic drop of the more educated, are all due to abnormal emotional or educational conditions.

Note that preachers who suffer in health from misuse of the voice, especially those with sore throats, usually have sad views of life. Those who are abnormally self-condemnatory or moody are liable to suffer from misuse of the voice.

3. Again, speakers who exaggerate emotion or affect feelings which they do not really possess, always reveal the fact by their empty tones, abnormal or perverted speech tune or melody.

Such speakers who have "tunes" or who lack control over emotion, are much more liable than others to suffer from congestion of the throat and other effects upon health from misuse of the voice.

4. Note the fact that the careful observer can tell anyone's profession simply by the tones of his voice. Even an ordinary traveling man can locate the state or locality from which his companion comes by the peculiarities of his speech. In a group of teachers the voice is nearly always hard, while among ministers a

different fault is perceptible. In general, the voice shows the habits, trend of mind, the convictions, and the emotions of every individual.

5. One of the important proofs that the mind is the primary factor in vocal training is the circumstance that some of the worst faults in the use of the voice are directly caused by mental and emotional actions. One of these is the almost universal fault of too infrequent breathing. Is the cause of this defect physical or mental? In nearly every case it is purely mental. The speaker is wholesaling his ideas. He is thinking of the complete thought which he is to utter. That is, his mind is either upon the whole subject he is to deliver or far ahead of the phrase which he is uttering at a given time. Change his attitude of mind; get him to think of one thing at a time, or specifically and vividly to realize his successive impressions; or to individualize his ideas and introduce them one after another, in an easy, natural sequence, realizing each definitely. Now observe the effect upon his breathing. He will breathe more frequently and more naturally, and there will be a greater tendency to establish true voice conditions.

6. The voice is connected not only with the motor nerves, but also with the sympathetic nervous system. Hence, in abnormal physical conditions it is directly affected. Hoarseness is often one of the first signs of "taking cold." This is due to the connection of the voice with the nervous system.

If the sensory nerves be intimately related to the mind, the motor nerves closely allied to the will, and the sympathetic nervous system to emotion, then the right use of the voice must co-ordinate all these. The voice implies a union of thinking and feeling. From this, we can see the reason why the culture of feeling is best secured by the right training of the voice and a true use of it in expression.

7. Animals with voices are usually of a higher order, and have finer feelings than those without, and the character of the animal is always shown by the voice. Among birds those with the gentlest dispositions, such as the turtle dove, have the sweetest songs, while jay birds, English sparrows, crows, hawks, and other robbers make discordant tones.

8. The voices of "defectives" are always imperfect. Any mental defect is likely to show itself not only in poor articulation, but in the absence of good tone and expressive modulations of voice. Any abnormal disposition or ignoble emotion affects the quality of the tone. Changes of voice in conversation are not voluntary, for the most part, but spontaneous, and directly mirror mental discriminations as well as emotional transitions.

II. VOICE MODULATIONS AND CONDITIONS.

The influence of the mind as the primary factor in the use of the voice is especially seen when we come to observe the natural variations of the voice in daily conversation. We find that every change of idea or feeling, when anyone is natural, causes a change of voice. Every degree of realization, every mode of conceiving ideas, and each change in feeling are shown in the natural variations of the voice.

The voice modulations in common conversation are not always conscious or voluntary. For the most part they are in the background of consciousness, and many of them are purely spontaneous. There is a co-ordination between voluntary and involuntary, conscious and unconscious elements; and as a whole, they perfectly mirror the attention, the progressive transitions of the mind in thinking, the discriminations and all the changes in feeling. Any change of voice directly caused by thinking or feeling may be styled a voice modulation.

These expressive modulations or responses of the voice to mental actions form, — according to the views presented in this series of books, — the phenomena of vocal expression. The study of these and their development belong to that subject. Yet we cannot wholly separate voice conditions and their development, which is the theme of vocal training; from voice modulation. In developing right conditions for producing tone the student must have some knowledge of these modulations. That they respond directly to the mind, furnishes one of the strongest evidences of the intimate relation between mind and voice.

Let us, accordingly, observe the primary actions of the mind and some of the expressive actions of modulations of the voice which they directly cause in simple conversation, and also in reading aloud some short passage. To manifest the meaning of such a poem as the following demands the exercise of certain simple but important actions of the mind and modulations of the voice.

Exercise 4.
Thinking and
Voice Modulations.

THE FRONTIERSMAN

The suns of summer seared his skin,
The cold his blood congealed;
The forest giants blocked his way;
The stubborn acres' yield
He wrenched from them by dint of arm,
And grim old Solitude
Broke bread with him and shared his cot
Within the cabin rude.
The gray rocks gnarled his massive hands;
The north wind shook his frame;
The wolf of hunger bit him oft;
The world forgot his name;
But 'mid the lurch and crash of trees,
Within the clearing's span
Where now the bursting wheat-heads dip,
The Fates turned out — a man!

Richard Wightman.

MOUNTAIN VERSES

Peace in the wooded stillness of the night,
And in the murmur of the waters, peace.
The world's hot heart in wonder seems to cease
From beating, lulled by far-off, starry light.
Lake, forest, fish that swims and bird that flies,
Wild beast, perchance that on the morrow dies —
Peace rests on all.
Yet is there unrest in my inmost soul —
A nameless yearning for an unknown goal,
A low, insistent call.

Hellman.

The first action of the mind to be noted is attention or concentration. This requires a pause. A period of silence, before a word or phrase is spoken, denotes that the speaker is receiving an impression. A definite touch on the central vowel of the principal word of the phrase expressing the impression received during the pause indicates the special point where attention is centred. The degree of vigor of this accent expresses the degree of attention, the definiteness of the impression, and the intensity of feeling.

The mind, in passing naturally from one impression to another, by the law of association of ideas, makes a progressive transition which causes a change of pitch between phrases in natural conversation.

Inflexion expresses the relation of words or ideas to one another, or the attitude of the mind toward what is said. A rising inflexion shows a suspensive attitude of mind or a looking forward; a falling inflexion a sense of completion or an assertive mental action. Inflexions are lengthened to reveal greater earnestness, and become abrupt to show more vigorous control. They are straight to express dignity, and circumflexive or crooked to express mischief, sarcasm, or some patronizing, familiar, or undignified action of the mind. Imagination and feeling are revealed by modulations of the primary vibrations of the voice. The degree of

8.19



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